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AMERICAN ART NEWS.

VOL. VIII, No. 28.

NEW YORK, APRIL 23, 1910.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

Calendar of New York Exhibitions.
See page 6.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.
Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 251 Fifth Avenue—Works of art.
Clark Gallery, 566 Fifth Avenue—Paintings.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
Fifth Avenue Art Galleries, 546 Fifth Avenue—Statuary, bronzes, pianos and paintings.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
M. Johnson-Brown & Co., 17 West 31st Street—Objects of art.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Works of art.
Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Kouchakji Freres, 1 East 40th Street—Art objects for collections.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings.
Julius Oehme Gallery, 467 Fifth Avenue—Dutch and Barbizon paintings.
Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.
Boston.
Vose Galleries. — Early English and modern paintings (Foreign and American).
Chicago.
Henry Reinhardt. — High-class paintings.
Washington (D. C.).
V. G. Fischer Galleries.—Fine arts.
Germany.
J. & S. Goldschmidt, Frankfurt.—High-class antiquities.
Galerie Heinemann, Munich. — High-class paintings of German, Old English and Barbizon Schools.
G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

London.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Maggs Galleries—Rare Americana, engravings, autographs and rare books.
Obach & Co.—Pictures, prints and etchings.
Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.
Shepherd Bros.—Pictures by the early British masters.

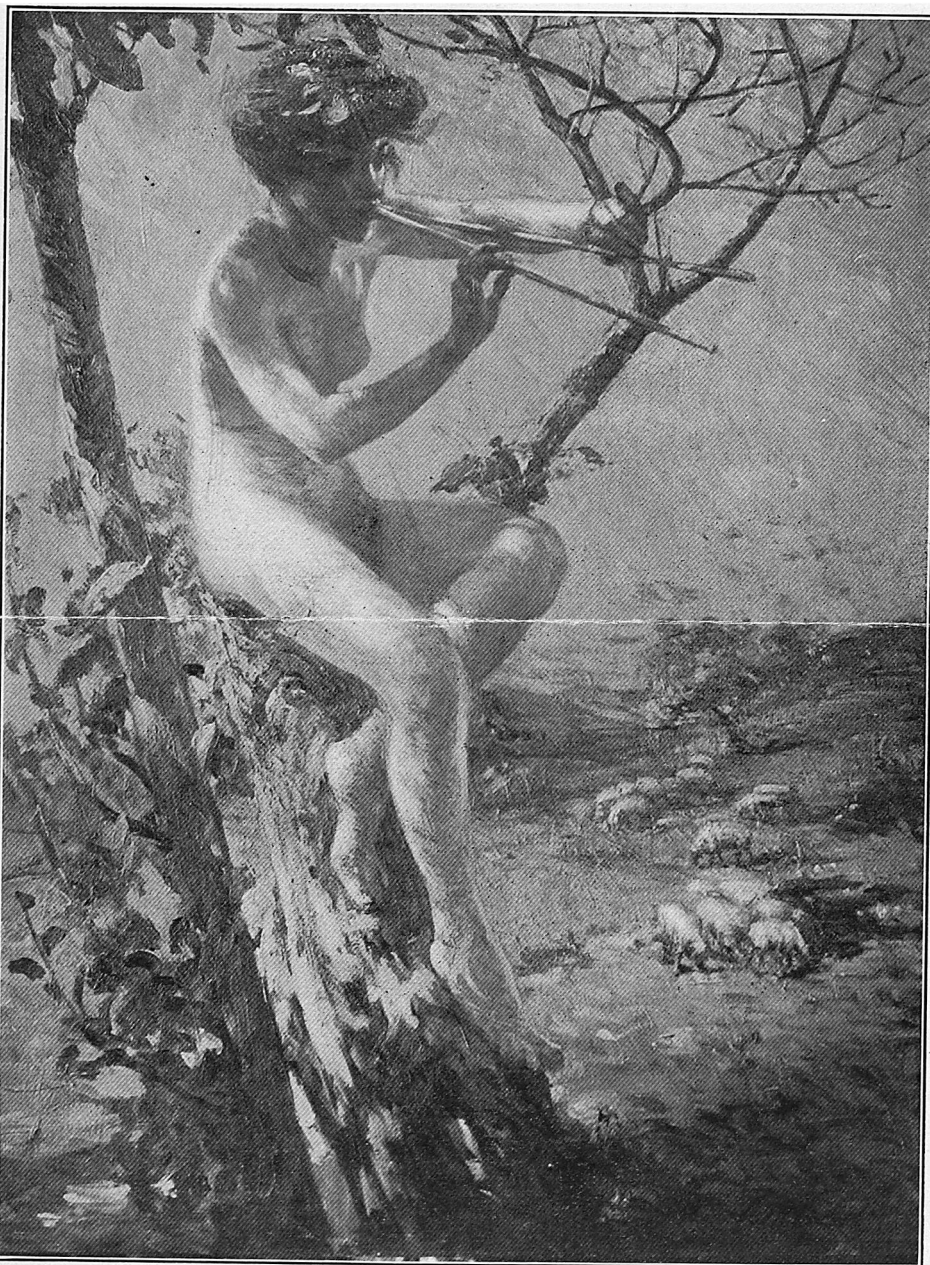
Kirkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres—Objects for collections.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

SALES.

American Art Galleries, 6 East 23 St.—The Edwin Babcock Holden Collection of rare Americana and etchings, Apr. 21 to May 5, inclusive, at 2 and 8 o'clock each day.



THE PASTORAL.

By Lillian M. Genth.

Presented to the Brooklyn Museum of Arts and Science by Mr. Carl da Silva.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Victoria Gallery.—Old masters.

Paris.

E. Bourgey—Coins and medals.

Canessa Galleries—Antique works of art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Works of Art.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

The Holden Collection of rare china May 5, at 2 and 8 o'clock.

Anderson Auction Co., 12 East 46 St.—Part II, Russell Sturgis Collection, Apr. 27, 28, 29, at 8.15 o'clock.

Fifth Avenue Art Galleries, 546 Fifth Ave.—Tapestries, brocades, rugs, old Wedgwood, porcelains, art cabinetry, etc., Apr. 28, 29, 30, at 2.30 o'clock.

Foreign and American paintings and watercolors, Apr. 27, 28, 29, at 8.30.

EUROPE.

Paris.—Hotel Drouot.—M. Lair Dubreuil, auctioneer; an important collection of antiques, marbles, bronzes, ivories, etc., from the collection of Dr. B., May 19-21.

INNESS HONORS CLAUSEN.

George Inness, Jr., who recently returned from his winter home at Tarpon Springs, Florida, invited Mr. William Clausen to dinner at the Lotos Club, of which organization both are members, last Saturday. At the conclusion of the dinner their table was surrounded by fellow members and friends, who extended their greetings to Mr. Inness and their congratulations to Mr. Clausen on his virtual acquittal from the charges recently brought against him in court. Afterwards Mr. Inness took Mr. Clausen as his guest to the Salmagundi Club, where their arrival produced a mild sensation, and where the scenes at the Lotos Club were repeated.

D'AULBYS WELL KNOWN HERE.

The cable stories of the alleged swindling in Paris of Mrs. Hamilton Paine, of Boston, by a Count and Countess d'Aulby de Gatigny, who have occupied a chateau near Tours for some months past, have been read with amusement by many New York art lovers who well recall the titled pair, and also the pictures of the Count. He is said to be the son of a London tailor and has been trying to dispose of the pictures, alleged to be by old masters, for some years, both in New York and in London. He had several of them on view at the Macbeth Gallery some years ago.

The Countess was Miss Francesa Lunt, of Boston, daughter of the late George Lunt, editor of the Boston Courier. The couple were married in the late nineties and have been living in England and France of late years.

FRICK BUYS THE HALS.

The Franz Hals portrait of a woman, which was purchased by Knoedler & Co. at the Yerkes sale for \$137,000, the highest figure ever paid for a single canvas at auction, has passed, as was predicted, into the possession of Mr. Henry C. Frick. The purchase of the other high-priced pictures in the sale into noted collections will gradually be known. At present the new owners are unwilling to disclose or have published their acquisitions, although these are well-known to the trade and to the ART NEWS.

YERKES HOUSE SOLD.

Robert E. Dowling, of the City Investing Company, bought at auction for \$1,239,000 Wednesday, the residence, containing art gallery, and real estate of the late Charles T. Yerkes at Fifth Avenue and Sixty-eighth Street.

This makes the grand total of the entire sale \$3,446,866.10, the largest in the world's history of art auctions.

INCREASED ART IMPORTS.

The following will give an idea how the art tariff has increased the imports of works of art. These were for Feb. 1910, \$1,228,599; for Feb. 1909, \$245,177; for the eight months ending Feb. 1910 and Feb. 1909, \$18,671,247 and \$3,290,592 respectively.

PHILADELPHIA.

The Sixteenth Annual Architectural Exhibition of the T-Square Club and Philadelphia Chapter, American Institute of Architects, opened Apr. 9, at the Academy, and will continue until May 8. There are 331 exhibits, covering all phases and requirements of domestic architecture, with its suitable setting of landscape gardening.

Also at the Academy are three individual exhibits of work by Hermann Dudley Murphy, Charles W. Hawthorne, and the late Charles L. Fuesell. They will continue until May 8. The works by Mr. Murphy and also Mr. Hawthorne's were reviewed in these columns when shown in New York.

Fuesell, probably the last of the old-time painters showing untiring repetition of detail, is represented by six landscapes. A large picture of still-life, "Heirlooms," is very carefully worked out and is interesting for the antiques that are placed in composition. Among his pictures is a fine portrait of the painter by Thomas Eakins.

The Plastic Club is holding its exhibition of Illustrations by members until Apr. 30. It is of a very high standard and the works of some of the strongest illustrators are shown.

An interesting "Old Master," pronounced by connoisseurs to be a genuine work of Domenico Feti, a famous Italian artist of the sixteenth century, has just been brought to light here. The subject is "David," a youthful figure, finely drawn.

TORONTO, CANADA.

The thirty-eighth annual exhibition of the Ontario Society of Artists is now on in the gallery of the Art Museum. The walls are easily filled with about 150 pictures and there are also shown several busts and statuettes in plaster and bronze by Henri and Philippe Herbert, George W. Hill, and Alfred Laliberte, all of Montreal. This exhibition of sculpture, although small in bulk, is of beauty and interest, and forms an important part of the display. "Printemps" by Philippe Herbert is especially good, both in design and modelling.

The most pleasing group of pictures in the gallery are those exhibited by Miss Florence Carlyle, formerly of Chatham, Ont., now resident in New York. "Mother and Child," a firelight study is very tender in mood and subtle in coloring. A large canvas typically Canadian in subject is "The Prospectors," by J. W. Beatty. It is simply and strongly painted and portrays without hesitation the smooth flow of a great river and the nearly flat, monotonous, seemingly endless banks, familiar to all Canadian voyageurs.

Places of honor have been given to "Coureur de Bois" and a "Winter Landscape, Nicolet River, Athabasca, P. Q.," by Suzor Coté, of Montreal, whose work is too well known to need comment. A Canadian landscape of fine quality is also shown by F. McGillivray Knowles, entitled "Wolfe's Cove, Quebec."

A satisfactory unit on one of the larger walls is the "Autumn Afternoon, La Salle, Seine," by Clarence Gagnon, now resident in Paris. This small but excellent picture is full of sunlight and shadow, and in the simplicity of its mood attracts one irresistibly. In the second gallery Wyly Grier is represented by a large canvas portraying a children's party, brilliantly colored and setting a pace in the tremendously difficult scheme of gas and candle lights, with the depths of a night sky and a crescent moon as background.

Frederick Challenger has also been occupied with a difficult study in light and shade and has pictured Christ in

the Garden of Gethsemane, bathed in the light of the moon. Mr. Challenger, who is not a stranger to Palestine, is, no doubt, to be trusted in regard to the verity of the color scheme, but the effect is not pleasing in its electrical blues and greens. Among the portraits are two by E. Dyonnet, Montreal, that of M. J. Poivert, rich in color and finished in style. There are two heads by Wyly Grier and a portrait of Miss Buller, by Wm. Brymner. A small full-length of a "Blue Coat School-boy," by Ida Lovering, is simple and direct. But although these portraits sustain a high average, none of them are particularly distinguished. Some good miniatures are exhibited by Miss Mary Wrinch, of Toronto.

The Provincial Government have already purchased for the permanent collection three canvases—"Edge of a Dark Pool," by Miss Wrinch, "Road Through the Caledon Hills," by Owen Staples, and "Linemen in New Ontario," by C. W. Jefferies. The latter, a strong watercolor drawing, appeals to Canadians as a fitting Government purchase, as it is a splendid illustration of the methods of development now being so rapidly pushed forward throughout the northern and western parts of the Province.

CHICAGO.

The twenty-third annual exhibition of the Chicago Architectural Club is now on at the Institute. The exhibition contains drawings and photographs of buildings. The first prize, an annual traveling scholarship of the Chicago Architectural Club, was won by Clarence J. Brown.

Paintings by Gardner Symons are also shown at the Institute. The artist paints with force and directness. "Aagarrack Mill—Cornwall," a Thaulow subject; "The Live Oak, Cal.," "The Wending River" and "The Last Glow on the Snow Clad Hills" are the best canvases.

Paintings by John Rettig are on exhibition in the galleries of Marshall Field & Co.

BOSTON.

The Fine Arts Museum has just acquired by gift, from an unknown donor, a marble head of a Greek goddess found on the Island of Chios. It is believed to be of the school of Praxiteles. Another gift is "The Coronation of the Virgin," an unusually rich and characteristic example of the XVI century. It was presented by Dr. Denman W. Ross, and was given as a memorial to the late Samuel D. Warren. Another much needed gift is a fund of \$25,000 from the late Stephen Bullard. This goes to the Department of Prints, and is to be used to develop and enrich that department.

WASHINGTON (D. C.).

The annual convention of the American Federation of Arts will be held in this city on May 17, 18 and 19, and will be attended by delegates from art societies and institutions from all parts of the country. The sessions will be held morning and afternoon at the Willard Hotel, and the preliminary program gives promise of interest. Mr. Thomas Nelson Page will speak on the subject of "Art at the National Capitol"; Mr. Ralph Adams Cram on "Architecture in its Relation to the People"; Mr. James L. Slayden, of Texas, on "The Difficulties and Trials of the Congressmen Concerning Art Matters"; Mr. Charles D. Walcott, Secretary of the Smithsonian Institution, on "The National Gallery"; Mr. F. Allen Whiting on "What the Arts and Crafts Movement Has Accomplished"; Prof.

Halsey C. Ives on "Museum Possibilities"; Dr. James P. Haney on "Industrial Education"; Prof. T. Lindsey Blayney on "Art in the College Curriculum"; Mr. Percy MacKaye on "Civic Theatres"; Mr. Edward T. Hartman on "How to Reach the People"; Mr. J. Horace McFarland on "Civic Art"; Mr. Eric Pape on "Pageants."

There will also be reports of the several committees and other papers on certain phases of city planning, the relation of sculpture to landscape, art in the schools, music for the people and similar topics.

The convention will be opened by a prominent Government official. On the first evening a reception will be given the delegates by the Washington Society of Fine Arts; the last day the delegates will be received at the White House by the President. Other social events are being arranged.

BALTIMORE.

Unusual interest is manifested in this city in the exhibition of American Art—the first comprehensive show of the kind ever held here—which occupies the galleries of the beautiful building of the Maryland Institute on Mt. Royal Avenue.

The exhibition, arranged under the auspices of the Institute, is a highly important one, including as it does representative works of a large number of leading contemporary painters, and particularly interesting in the gratifying number of excellent landscapes, marines and genres shown. Portraits are rather in the minority. One hundred and forty-two paintings and twelve sculptures, representing one hundred and twenty-one artists and nine sculptors, are listed in the catalogue. There is also an attractive case of miniatures.

There are two canvases by the veteran, Thomas Moran—"Rocky Mountain Solitude" and "Cloud and Sunshine," and two by the late Thomas Hovenden—"The Old Nurse's Visit" and "The Clock Mender." These are the only pictures on the walls which forcibly recall the old régime, and while extremely interesting in themselves they are infinitely more so in the contrast which they present with works of the present day.

The gallery is dominated by a huge canvas by Edwin Howland Blashfield, "The Angel With the Flaming Sword," reminiscent of George Frederick Watts. One of the most striking canvases is the marine, "Cloddy Point, St. Ives, Cornwall," by Frederick J. Waugh. George A. Bogert's "Moonrise," loaned by Mr. Jacob Epstein, of this city, has attracted much attention from its dramatic nature. "Summer and Seventeen," by Howard Russell Butler, and Robert Henri's sensitive, subjective, "Young Woman in Black," are popular, and Gari Melchers' portrait of Mr. Thomas H. Bowles, a prominent Baltimore banker, commands notice. Kenyon Cox's "Silver Hand Glass," decidedly decorative in style and simple in conception, is among the exhibits, and "Peggy," by his wife, Louise Cox, is also there, the latter a vivacious study of a child full of charming freshness and adorable loveliness.

Hopkinson Smith sends vibrant watercolors, "The Mill Race, Luzerne," and "By the Public Gardens," the latter a canal scene in Venice. William Sargent Kendall's appealing "Mischievous" vies in popular favoritism with Irving R. Wiles' "Haircloth Sofa," and Joseph de Camp's "Blue Cup." Mr. Wiles is also represented by his brilliant "Woman in Black." Hugh Bolton Jones sends the "Grey Day," one of the most admired of the landscapes shown, while "The Mirror" is by his brother, Francis C. Jones. "The Woodchuck Hill," by Bruce Crane, is an exceedingly interesting composition.

Douglas Volk's "Maid of the Manor" is typical, and "The Coppersmith," by C. Y. Turner, is the best of three canvases he sends. Mr. Turner's other pictures are "The Spider" and "The Days That Are No More."

William T. Smedley sends two canvases, one a portrait of his wife, and the other a story-telling "Chattanooga, Forty Years After."

Frederick S. Church's "The Sirens," Howard Gardner Cushing's "Green and Gold Mirror," John La Farge's "Entrance to Tantara River, Tahiti," William Thorne's "Elizabeth," W. Elmer Schofield's "The Road," F. K. M. Rehn's "Early Moonlight, Coast New Jersey," Henry W. Ranger's "Sunrise at Noank," J. Francis Murphy's "Late September," F. Luis Mora's "Gitana Y Sol," Willard L. Metcalf's "Ice Bound," D. Ridgway Knight's "Waiting for the Boats," L. Birge Harrison's "Moonlight, Charleston Harbor," have all been described when shown in New York.

A number of local artists are well represented in the show, those sending especially admired works being Prof. S. Edwin Whiteman, instructor at the Baltimore Charcoal Club, who exhibits two canvases, "The Pool, Early Morning," and "Summer Morning at West Mystic, Conn.," Miss Marie de Ford Keller, a remarkably strong portrait of Dr. Irving Miller, a well-known physician of this city; W. R. C. Wood with a soft, even-toned "Autumn Sunset," Thomas C. Corner a portrait of Robert Garrett, Irving Ward with a portrait study, Paul Hallwig with two characteristic etudes of heads, and Waldemar Dietrich with a portrait of Rev. Dr. Steffins, of this city.

The display of sculpture, while small and introduced largely for its decorative effect, is attractive and lends variety to the exhibition. One of the most beautiful examples shown is the "Aphrodite," by Hans Schuler, of Baltimore.

Other interesting and meritorious plastic examples are "A Brother Please," "Sleighriding" and "Twins," three delightful little bronzes, by Edward Berge, and a portrait bust of the late Otto Fuchs, former director of the Maryland Institute.

The "Dancing Girl," designed by Bela Pratt for the Boston Opera House, and two animated bronze broncho studies by the late Frederick Remington, among the sculpture exhibits, are too well known to require more than notice.

MONTCLAIR (N. J.)

The collections of drawings and watercolors, sent over from the Royal Hungarian College of Arts in Budapest, the work of art pupils, and which were held up at the custom house in this city, on some legal technicality, have now been placed on exhibition in the manual training department of the Montclair schools. These exhibits are placed alongside of similar work done by local students for comparison. The teachers here are preparing an exhibit to be sent to Buda-Pesth in exchange for those sent here.

The pictures presented to Montclair by Mr. William T. Evans were exhibited to the public for the first time Apr. 21. Mayor Crawford received the paintings on the part of the town. The Committee of the Montclair Art Association, composed of Mr. W. Lincoln Adams and W. D. Du Bois, is in charge of the exhibition.

The association now numbers more than 200 members. Mr. Evans has given 53 pictures, valued at \$60,000, and Mrs. Henry Lang has contributed \$50,000 to erect a museum and art gallery.

EXHIBITION CALENDAR FOR ARTISTS.

AMERICAN WATERCOLOR SOCIETY, 215 West 57 Street.

Forty-second Annual Exhibition.

Exhibits received Apr. 15-16

Opening of Exhibition Apr. 24

Closing of Exhibition May 22

CARNEGIE INSTITUTE, Department of Fine Arts, Pittsburgh, Pa.

Press view April 30

Opening of exhibition May 2

Closing of exhibition June 30

THE ART INSTITUTE OF CHICAGO, Chicago, Ill.

Twenty-second annual display of watercolors, pastels, etc.

Entry blanks must be received by April 26

New York works collected by W. S. Budworth, April 25-26

Philadelphia works collected by C. F. Haseltine, April 25-26

Boston works collected by Doll & Richards, April 25-26

Opening of exhibition May 10

Closing of exhibition June 8

WITH THE ARTISTS.

Roberto Montenegro, the Spanish Mexican painter, recently spent a few days in New York on his way from Madrid to the City of Mexico.

Roland Hinton Perry has recently completed a portrait of John Mason, which is to be shown in the window at Knoedler's. The portrait is an excellent presentment of the well-known actor, well modelled and a good likeness. Mr. Perry also recently finished a statuette of Mlle. Tamara de Swirsky, the Russian danseuse in one of her Bacchante dances, also a portrait bust of Miss Yvonne Stemmler, and is putting the finishing touches on his large panel for the Andersonville monument.

Henri Le Sidaner, who came over to act as a juror for the coming Carnegie Institute Exhibition at Pittsburgh, sailed last week on his return to France. He spent only a day or two in New York and was given an informal reception at the National Arts Club.

Albert Neuhuys, the Dutch painter, who came over to be a juror at the coming Carnegie Institute Exhibition, has been visiting in Rochester with his old friend, Charles P. Gruppe, who is a native of that town. Both artists were recently guests of honor at a banquet in Rochester, arranged by Mr. Frank Newell. After the banquet they were entertained by Mr. George Eastman, who has a beautiful residence in the old English style, filled with art works. Mr. Neuhuys sailed for Holland on Tuesday. Mr. Gruppe is holding an exhibition of some recent works at the Katz Galleries, which is highly praised.

The recent resignation of Edward W. Redfield as an Academician from the National Academy is the first of the kind that has occurred in the history of that organization. The veteran painter, Henry Mosler, resigned as an Associate two years ago, but Mr. Redfield is the first Academician to leave the organization. It appears that he took umbrage at the non-receipt of some misdirected letters relative to his recent exhibit at the Spring Academy. The matter has not caused any special excitement or sensation in art circles, as Mr. Redfield, although a prominent painter, is not especially identified with art life in New York.

The dates of the press view and opening reception of the coming Annual Carnegie Institute Exhibition at Pittsburgh have been moved forward, owing to the inability of President Taft to attend the exercises on Founders Day, originally set for April 28. The press view will now be held on Saturday April 30 and Founders Day will be celebrated, Monday, May 2. The closing day will remain the same, June 30. The exhibition is said to be the best the Institute has ever held. The jury completed its work last week.

Francis Jones's "The Mill" has recently been sold at Fort Worth, Texas, from the exhibition being managed by Mrs. Johnson. His canvas "The Big Sister" has also been recently purchased. At their studio in the Atelier Building, Francis Jones and Bolton Jones are decorating one of their reception rooms with sketches depicting legends and subjects from old Britany folk songs. This room will be quite in keeping with the others in the apartment, which they have decorated and which for their charm of tone, simplicity and excellent proportions make theirs one of the most attractive of New York studio apartments.



THE EMBARKATION.

By Berne-Bellecour.

At the Fifth Avenue Art Galleries.

Orlando Rouland has been in Austin, Texas, the past month painting the portrait of Governor T. M. Campbell, in the State Capitol—also a full length portrait of General Sam Houston, and a seated portrait of Judge A. W. Terrell, former minister to Turkey, for the University of Texas.

Mr. Rouland returned to his studio, 130 West 57 St., recently and will paint several portraits before sailing for Europe.

Robert E. Aitken has just finished the clay model of a bust of President Taft. The sculptor worked while the President proceeded with the routine business of his office. The bust is destined either for the Metropolitan Museum or for the Corcoran Gallery at Washington.

Misses Edith Penman and Elizabeth Hardenberg will spend the summer at Byrdcliffe with their kiln—devoting their time principally to pottery making.

Miss Euphemia Fortune will paint this summer at an attractive fishing village, Seaford, Long Island

May Wilson Preston sails for Europe May 10, and will spend the summer in Paris where she will take a studio and work on a commission.

S. Montgomery Roosevelt sailed last week for Europe to spend the summer.

J. M. Lichtenauer will spend the summer at Childwold, Adirondacks.

Francois Flameng sails to-day for Paris.

George De Forest Brush has returned to New York and has taken a studio in Macdougall Alley.

Abastenia St. Eberle goes to her summer studio in Woodstock, Vt., where she will work all summer.

William Ritschel will spend the summer painting in the West.

Maynard Dixon is illustrating a new story of western life, by Dana Coolidge, called "Hidden Water."

He is working from photographs taken by the author in the section of the country where the scene of the story is laid.

Mr. and Mrs. William Glackens will spend the summer in Nova Scotia.

BERNE-BELLECOUR'S
"EMBARKATION."

"The Embarkation" now on public view in the Fifth Avenue Art Galleries (546 Fifth Avenue), is one of the most important canvases—both in size and treatment—ever painted by the celebrated French delineator of "la vie militaire," Berne-Bellecour. It bears his well-known signature in the lower left corner, together with the year "1882," an historic date in the military history of France. This painting was shown in the Centennial Exposition of French Art in 1889 in Paris, where it won the admiration of many French and foreign art critics—and is mentioned in the leading Art Encyclopedias with issues since that date. It is 78 inches in width and 54 in height.

Its scene is the freightyard of St. Lazare; its time the gray of early morning; its people, groups of soldiers in brilliant red uniforms, cuirassed officers splendidly mounted, and friends waiting to give them the last "adieu." In this canvas the artist has sounded with skillful touch a tone-note of human sentiment. At the left of the canvas is a long train of green and drab freight cars—their compartments rapidly filling with spirited war-horses seen through the open doors—while a thread of silvery gray steam from the engine floats upward against a distant cluster of elms and chestnuts.

At the right, a picket fence with its suggestive signal light, divides fathers, mothers, wives and children from the embarking troopsmen; while some of the younger of the men lingeringly clasp hands with their sweethearts over the pickets. Retrospection, tenderness, ambition for military achievement, self-forgetting loyalty and exalted courage—one may read them all in the expression of soldiers and friends, while the officers direct the preparations for departure with the sang-froid of repeated experience. The soldiers' knapsacks and other accoutrements lie scattered upon the damp, much-trodden ground.

"The Embarkation" is a splendid transcript of the more human emotions of military life, and is worthy to have place with the master-works of Meissonier and Detaille.

SPRING ACADEMY SALES.

The National Academy of Design's eighty-fifth annual exhibition closed last Sunday. Since the opening of the exhibition Mar. 12, twenty-eight pictures have been sold for a total of \$24,000, making the amount realized from the winter and spring exhibitions about \$50,000. In point of sales the record of the spring academy is one of the best, although the attendance has not been quite as large as usual.

Some of the sales last week follow: "The Little Sister," Douglas Volk, \$2,800; "The Brook," Leonard Ochtman, \$1,800; "Headlands," Will S. Robinson, \$1,200; "Snowdrifts," Walter L. Palmer, \$1,000; "An Italian Garden," W. M. Chase, \$500; "The Quarry," G. F. Muendel, \$400; "Repose," a pastel, F. A. Bridgman, \$350; "Dorothy's Chickens," W. Douglas, \$300; "Perhaps," N. H. MacGilvary, \$200, and "On the Far Seas," H. M. Camp, \$60.

Eliot Candee Clark is having an exhibition of twenty-five recent canvases at the Doll and Richards Galleries, Boston. His landscape shown at the Academy exhibition just closed was sold. He will leave next week for Saylorsburg, Pa., where he will paint for a few weeks and later he will spend the summer in the Berkshires. He has had a successful winter.

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Galerie Heinemann . . . 5, Lenbachplatz

PARIS.

American Art Students' Club . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Co. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . 2 Place de l'Opera
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel

YERKES SALE FIGURES CORRECTED.

Despite the utmost care some regrettable errors appeared in our tables of figures of the Yerkes sale in last week's issue of the ART NEWS. The types gave wrongly the figure of the sale price of Van Ostade's "Old Toper" as \$32,400 instead of the more modest and appropriate amount—considering that Mr. Yerkes bought the canvas for \$800—of \$2,400. A dash in a wrong place gave the impression that Mr. Yerkes paid \$130,000 for Turner's "Rockets and Blue Lights," sold for \$129,000, when as a fact he paid \$130,000 for both the "Rockets," and "Venice" pictures, and it is understood that the "Rockets" cost him about \$80,000.

Other wrong figures were \$40,000 for \$10,000 as cost of the Zweiner bedstead, and \$4,100 instead of \$1,400 as its sale price to Captain De La Mar. The total of the Le Long sale which was omitted is \$1,891,579. With these exceptions our tables appear to have been absolutely correct.

NOT A STOCK COMPANY.

We are informed that the statement in our history of the American Art Association last week that the said organization was made a stock company some years ago, etc., is not correct, and that it has been and remains a simple copartnership with Messrs. James F. Sutton and Thomas E. Kirby as the sole partners. We regret that this error should have appeared in what was intended as a complimentary article.

HONOR WHERE DUE.

Through a proof-reader's mistake omission was made in our last issue of the fact that Messrs. Durand-Ruel & Sons sold to the late Mr. Yerkes, in addition to the Millet "Pig Killers" noted in our table of the sale, and other pictures, the two large Corots, "The Fisherman" and "Morning," which brought respectively \$80,500 and \$52,100 at the sale, for respectively \$30,000 and \$24,000, and also the Troyon "Going to Market," for which Mr. Yerkes paid the firm \$35,000 and which sold for \$60,500.

THE NEW ART MOVEMENT.

Lovers of American art, who have seen and studied the remarkable exhibition of the so-called Independent Artists now on in New York, are asking the questions—What does it all mean? and—Will it result in anything? We confess to being puzzled ourselves as to the outcome of this manifestation of an undoubted new movement in the American art world. That there are strength and promise in this rather undigested and somewhat crude agglomeration of paintings and drawings no one can deny, but as to what will grow out of it is another question. Are the leaders of the new movement, who are undoubtedly a small body of painters in oil, and black and white illustrators, known as "The Eight," sufficiently strong in themselves individually and collectively, to marshal in some sort of coherent array their many followers and to lead them on to victory, or will the movement break up, as have so many of its kind in Europe, into a number of warring companies? This is the question of the hour in American art circles. Perhaps we shall be able to read some sort of an answer another season.

"CHARLES" MOVES UPTOWN.

And the march of art trade up Fifth Ave. still continues. Mr. Charles Duveen, trading as "Charles," and now at No. 251 Fifth Ave., has leased, for twenty-one years at an annual rental of some \$43,000, the property at the southwest corner of Fifth Ave and 56 St., owned by the Baudouine estate. This corner, which will be improved by "Charles," is directly opposite the Kemp property, recently leased for a long term by Duveen Brothers. It will be greatly improved and transformed into handsome galleries.

Charles Schumann's Sons have leased the property, No. 716 Fifth Ave., immediately adjoining that leased by Charles Duveen for a term of years.

EXPOSITION PICTURES SHIPPED.

The pictures selected for the coming expositions at Buenos Ayres and Santiago, Chile, were shipped on the steamer Verdi on Tuesday last. On the same steamer there sailed Mr. John E. D. Trask, the American Art Commissioner for these expositions, and his assistant, Mr. George F. Browne.

The many friends of Mr. Edmund I. Knoedler, of Knoedler & Co., are grieved to learn of the death of Mrs. Knoedler from pneumonia on Tuesday last. Mrs. Knoedler was Miss Clara O'Gorman, and a daughter of Judge O'Gorman, and was prominent in social life and charitable work.

SALES FOR THE PAST WEEK.

Pope Art Sale.

A grand total of \$45,320 was obtained by the disposal at auction in the Fifth Avenue Art Galleries of the Pope collection last week.

The sale of the pictures in the collection made a record price for Thomas Moran canvases. A view of Venice 27 by 17 inches was sold on the second evening for \$3,200 to R. G. Hughes, acting as agent for a well-known collector. This painting (erroneously catalogued as watercolor) is of delicately Turner-esque tones with brilliant atmosphere. In fact, all the Thomas Morans offered in the collection were of the choicest type. The "Sunset, Grand Canal," was purchased for \$625 by Henry Schultheis; "The Roc's Egg," a watercolor, was purchased by C. Klackner for \$300, and a dainty watercolor, "Early Morning, Venice," was also purchased by Mr. Schultheis for \$150.

The George Inness "Montclair by Moonlight," was purchased for Mrs. George W. Jenkins for \$2,100. Its size is 16 by 24 inches.

There was much competition for several little examples (mostly sunsets) by J. Francis Murphy; also for several little marines by George H. McCord.

The receipts of the closing day were \$13,776 and the highest price paid at the session was given, as it was expected, for MacMonnies's charming little ivory Cupid, which Mr. Jules Fehr secured, after lively bidding, for \$1,900. The second highest price, \$800, was paid by F. J. Kaldenberg for the Gérôme cameo "Cleopatra Before Caesar," framed in gold and enamel. The next price, \$600, was given for a pair of superb dark blue Minton vases decorated and signed by Solon. These were also secured by Mr. Kaldenberg.

M. Johnson-Brown Co. Sale.

The collection of paintings, tapestries, art objects, silver, etc., belonging to the M. Johnson-Brown Co., of New York, was sold by M. Thomas & Sons, of Philadelphia. The sale was largely attended and nearly every article offered brought a good price.

Carroll Beckwith Sale.

The sale of pictures, furniture, etc., owned by J. Carroll Beckwith, was held in the American Art Galleries, April 14 and 15. There was a total of \$7,500 for the seventy-seven pictures sold the first day.

Mr. W. T. Evans paid \$300 for "The Blacksmith," a picture painted last summer at Onteora, and \$230 for "Apple Blossoms." Mr. George McKessen Brown paid \$270 for "Dawn," a decorative panel. "Pastoral" went for \$210 to the same buyer, who paid \$75 for "The Hot Bath," and \$115 for the "Biblot." "The Golden Pool" went to Mr. B. Williams for \$280; Mr. J. Cahn bought "Sappho" for \$170; Mr. J. L. Glendenning paid \$180 each for "The Falconer" and "Grandmother's Love Letters." Rohlf of Brooklyn paid \$190 for "Waldweben."

The sale was concluded April 15. The returns for the entire collection disposed of in two evenings and one afternoon was \$16,573.

"The Awakening," a life-size nude figure, brought \$550, going to Percy Griffin. Herbert L. Satterlie paid \$100 for "Gertrude Reading," \$20 for a charcoal sketch, "The Turban," and \$30 for a charcoal, touched with pastel, "Manon." "La Cigale" brought \$280, going to Mr. G. H. Buck. The same buyer paid \$250 for "At the Opera," and \$150 for "The Flower Girl." "Nanky" went to Mr. R. Walter Levy for \$230, and Mr. Andrew Zabrieskie of Brooklyn paid \$105 for "A Naiad."

WITH THE ARTISTS.

Charles Frederick Naegle has just finished an important portrait group of Mrs. Scott Browning and her two sons, which will soon be exhibited in Knoedler's window. It is a well composed work, rich in coloring and able in execution. He is now at work on a portrait group of the three children of Mrs. J. B. Taylor of Watertown, N. Y. He recently completed an important decoration through the architect John H. Hutoff, for the home of Captain De La Mar on Madison Ave.

The St. Louis Museum of Fine Arts recently purchased one of Roswell M. Shurtleff's wood interiors, and is considering another. He is now painting a large important canvas and after its completion will leave for his summer home at Keene Valley, Adirondacks.

Cullen Yates recently returned from Saylorsburg, Pa., where he painted several fine canvases. Two of his recent works have been purchased by Mr. Wm. H. Cummings. Mr. Yates will return this week to Saylorsburg to do some spring work, after which he will spend the summer on the Maine coast.

Ballard Williams' exhibition of 18 canvases at the Vose Galleries in Boston closes to-day, after two successful weeks. The Buffalo Museum recently purchased his canvas "The Cascade," which was shown at Venice last year. He will leave New York about May 1, and will spend the summer on the Maine coast.

Guy C. Wiggins will leave New York May 1, to paint during the summer along the Maine coast.

NEW ACADEMY ASSOCIATES.

At the April meeting of the National Academy of Design, twenty-three new Associate Members were elected as follows:

Painters: Thomas P. Anschutz, Ernest L. Blumenschein, Ralph Clarkson, Mrs. C. B. Cooman, Edward Dufner, W. Howe Foote, Daniel Garber, Robert Mac Cameron, De Witt Parshall, W. Merritt Post, William Ritschel, Albert Sterner, and Gardner Symons.

Sculptors: John J. Boyle and Bela Pratt.

Architects: Arnold W. Brunner, Frank Miles Day, Wilson Eyre, Henry J. Hardenbergh, John Galen Howard, C. Grant La Farge, Robert Peabody and Edmund M. Wheelwright.

FLAMENG PORTRAIT WINNER.

The managers of the French Benevolent Society, which held a bazaar recently in the Metropolitan Opera House, have announced the winners of the prizes at the bazaar. The order for the portrait by Francois Flameng, was won by W. P. Callaghan, of Brooklyn. Knoedler & Co. have guaranteed a cash value of \$4,000 for the Flameng order, so that if Mr. Callaghan does not desire to have a picture painted he can dispose of the order for \$4,000.

ARTISTS START LOTTERY.

Many eminent artists have pledged their talent for the success of the Lottery of the Academie des Beaux Arts, in favor of the sufferers by the inundation. Leon Bonnat, for example, has given a signed pledge to paint a portrait of the persons who wins a certain number the price of which is only \$20. Mr. Bonnat's ordinary charge for a portrait is \$4,000.

LONDON LETTER.

London, April 13, 1910.

News comes from New York to the effect that the well-known and important picture by Romney, "Children of Captain Little," which Mr. Otto Kahn purchased from Scott & Fowles three years ago for the announced price of \$75,000, has been resold by Mr. Kahn to Duveen Brothers for a reported figure of \$100,000 and that Mrs. C. P. Huntington is reported to have purchased from Duveen Brothers the Turner "Grand Canal—Venice" for which that house paid \$60,000 at the recent Yerkes sale, and Mr. Benjamin Altman the "Rockets and Blue Lights." As Mr. Yerkes paid \$130,000 for the two Turners in the sale, one of which "Rockets and Blue Lights" alone sold for \$129,000, the enormous profit to the estate on the sale of these two pictures alone has been excitedly commented upon in art circles here. There is no surprise expressed at the cabled story of the Franz Hals "Portrait of a Woman" for which Knoedler & Co. paid \$137,000 at the Yerkes sale, going to the gallery of Mr. Henry C. Frick. Rumors here credit Messrs. Altman and George F. Baker with the acquisition of the Corot "The Fisherman," which brought \$80,500 and the Troyon "Going to Market," which brought \$60,500 at the Yerkes sale, but I send these rumors for what they are worth.

Last Tuesday, Mr. James Greig, the well-known artist and critic, startled the readers of "The Morning Post" by announcing that he had discovered on a corner of the Rokeby Venus, at the National Gallery, two monograms which he deciphered respectively as "J. B." and "D. M." These he took to be the initials of Juan Bautista del Mazo, the son-in-law of Velasquez and his successor as Court Painter to Philip IV.

The authenticity of this picture has before been called into question. Shortly after its purchase for the nation four years ago, Lord Ronald Sutherland Gower questioned the authorship of Velasquez and Sir William Richmond has on several occasions expressed his opinion that it is not more than 150 years old and probably by a French painter. Mr. Greig's discovery if substantiated would certainly not confirm Sir William's opinion, and it is worthy of note that the gentlemen who question the authenticity of the work cannot agree on assigning it to any other painter or even date or nation.

Mr. Greig's statement obviously demanded investigation, and accordingly on Thursday morning the Director of the National Gallery had the glass removed from the Venus and gave eight experts an opportunity to scrutinize the picture in full light. These eight gentlemen were Messrs. Claude Phillips, Herbert Cook, Lionel Cust, Roger E. Fry, C. J. Holmes, Robert C. Witt, D. S. MacColl and Sidney Colvin, all of whom have a high standing as authorities on "old masters," and as a result of their examination, at which Mr. Greig was present, they issued a signed statement to the effect that "We have satisfied ourselves that the marks and cracks detected by that gentleman, and pointed out by him to us, do not show the vestiges of any monogram or signature."

Notwithstanding this unanimous verdict Mr. Greig still adheres to his belief that he has found a signature. "It would be impossible," he says, "for seven experts to find in one hour what it took me eight consecutive days' study to decipher, especially as before my arrival they were looking in the wrong place. Nor was I surprised that I could not convince them during the ten minutes I was with them."

The situation has been further complicated by divergence of opinion as to the artistic value of the painting. The public may understand that experts may differ on a question of attribution, whether a work was painted by this old master or that, but it does expect them to show some unanimity of opinion as to whether it is a good painting or not. And this is a question of far greater importance than the authorship to all except the snobs of art who only respect names. How great then must be the confusion of the public when eminent artists flatly contradict each other as to the technical qualities of the work. For example, Mr. George Clausen, R. A., writes: "The figure of the Venus is very finely painted." Sir William Richmond, R. A., writes: "The figure of the Venus is incorrectly drawn." Sir William adds, "It is full of compromises, as if the painter would have conventionalized form to an academic standard, but had neither the knowledge nor feeling to do so with structural accuracy or good taste." Mr. Clausen adds, "It is a splendid work, worthy of its place in our National Gallery." Could there be much sharper opposition than this? And both of these artists have been Professors of Painting at the Royal Academy. Obviously the moral is that it is hopeless to expect painters to agree even upon what constitutes excellence in art, and when eminent artists thus fall out the disparaged critics come into their own. On the present occasion, at any rate, they show more unanimity and their divergences are certainly less serious.

A special cable to the New York Times from London says one farthing damages was awarded on Tuesday by the jury in a slander action brought by Jacques Henri Duveen, against his cousin, Joseph Duveen, of Duveen Brothers.

Jacques Duveen, whose real name is Handjas, complained that Joseph Duveen had described him as "an unscrupulous scoundrel, not to be trusted." Joseph on the stand denied using this language, but admitted describing the plaintiff as ungrateful, and explained how his firm had rendered assistance to that of his cousin.

The witness described how, going to luncheon one day, he had been annoyed to see the name of J. M. Duveen up over a shop in Dover St. Till then he had not known that his cousin was coming to London, his business previously being in Liverpool.

Counsel for the plaintiff stated that Joseph Duveen was greatly annoyed when his cousin moved his business to London, and threatened to get his father, the late Sir Joseph Duveen, to cut his cousin out of his will unless he changed the name of his firm, which was then called J. M. Duveen & Son. Originally the business was begun in Holland by the plaintiff's father, Mr. Handjas, who married Miss Duveen. On Handjas's death the widow carried on the business, taking the name of the widow, Handjas-Duveen, it being the custom in Holland for the woman in business to resume her maiden name. Later she married her cousin, and their business then became "J. M. Duveen," until the plaintiff was admitted into partnership, when it was called J. M. Duveen & Son. Some years afterward the plaintiff became the sole owner of the business.

Henry W. Ranger is still in Jacksonville, Fla., where he will remain until next month.

Louis Cohen is in Europe. He will return to New York in the late Autumn.

PARIS LETTER.

Paris, April 13, 1910.

George Gray Barnard recently gave a private view in his temporary studio to show his titanic marble groups, "The Life of Humanity." The guests were the American Ambassador Mr. Robert Bacon, the three French sculptors M. Auguste Rodin, M. Alfred Boucher and M. Hippolyte Lefebvre and several musical people. M. Rodin warmly congratulated Mr. Barnard and pronounced his work "a wonderful success."

Rumor has it that possibly this gigantic piece of marble work may be set up in some public park in New York, for a short time, before its final placing in Harrisburg.

Mr. R. Gimpel, of E. Gimpel & Wildenstein, has just returned from America, and says, while business is quiet, there is a good market for the highest class works of art.

Messrs. Arthur Tooth & Sons are holding an exhibition of watercolors by the English painter William Callow. The pictures exhibited date from 1836 to 1905 and show the strong influence of Turner and Isabey. "Tempête" (1900), "Dieppe" (1870), "Calais, Bateaux Pêcheurs" (1876), and "St. Valéry en Caux" (1860), are all effects of tempest and rolling sea, while "Orleans," "Blois-sur-Loire" (1836), "Vienne-sur-Rhône" (1836), "Amboise, le Château" (1836), "Lyon" (same year), and "Montpelier" are beautiful little watercolor drawings with much detail like those done by Turner. The house says they were very successful with the exhibition by Mme. Madeleine Lemaire.

At the exhibition of the Société des Pastellistes Français, M. Aman-Jean shows four numbers, and most interesting is his "Portrait de Mme. A.," a decorative canvas in green-grays. M. Albert Besnard shows seven figure subjects in strong contrast of color. "Mère et Enfant, Portrait de Mme R." is a delicate harmony in blue, relieved with touches of liquid red. Le Sidaner's "Le Presbytère" is a charming snow effect in a delicate light key. "L'Echarpe Bleue," "Belle de Nuit" and "Parisienne," by M. J. M. Avy, are strong Parisian types in broad treatment. M. Cornillier's "La Petite Madame G." in low tone is particularly good and unconventional. M. Dauchez, with the exception of his "Moulin" in a warm afternoon sun, is cold and unsympathetic. "Jeune fille dans un paysage," by M. Abel Faivre, is an effect of transparency. M. Gervex shows a treatment of color with two silhouetted heads in the foreground in his "Le Ballet à l'Opéra." A large "Portrait de Léon Dierx," by M. Gilbert, is in a warm green scheme. M. l'Hermitte shows four characteristic of his manner, and M. Luigini in his style has in "Le Canal de Bruges" exaggerated the atmosphere of that sleepy town. M. Meslé shows tone effects and M. Rivoire three flower subjects almost too natural. M. Abel Truchet's Venice series is decorative, and M. Umann with grays in a variety of schemes shows six beautiful pictures.

The exhibition by Henry Cassiers is charming. In manner he resembles Luigini. The forty-one numbers are bold and strong in composition of color. A few only are "Canal à Amsterdam," with afternoon shadows; "Le Soir au Village," a canal in evening calm; "Quai à Hoorn" is charming in color contrasts; "Le Moulin" is a simple silhouette against a light sky; and "Le Parvis Saint-Sauveur, à Bruges" is a gigantic effect in silhouette showing a corner of the church with fallen snow and a dazzling sky.

At a recent sale at the Hotel Droûot a secretary in polished wood dating from Louis XVI, ornamented with bronze and appraised at 8,000 francs, reached the sum of 25,000 francs. It was bought by M. M. Seligmann in competition with M. Guillaume. A drawing by Detaille, "Un Hussard," realized 1,550 francs, and the same amount was paid for a watercolor by Huet. A bust of Napoleon I in sculptured stone went for 220 francs. A Louis XVI marquetry secretary signed Rubestück sold for 700 francs. "Portrait de la Comtesse de Sainte-Croix en Chasseresse," by Beaubrun, appraised at 800 francs went for 410 francs. "Portrait de Mlle. Heindericks," by Delacroix, appraised at 3,000 francs brought 3,250 francs. Detaille's "Le Renseignement" appraised at 12,000 francs brought only 8,000 francs. Harpignies' "Les Bords de l'Allier" appraised at 1,200 francs, sold for 1,020 francs. Ruysdael's "Les Pêcheurs," 700 francs; Jan Steen's "Intérieur d'auberge" 100 francs; and a picture attributed to Joseph Vernet 700 francs.

An etching of "Mytton Hall" by Seymour Haden on Japanese paper, brought 300 francs, and another, "A Sunset in Ireland," on Japanese, 680 francs; Mary Cassatt's "Joyeuse de Benjo et Enfant," 115 francs; "Femme et Enfant," on Japanese, 53 francs; Charles Meyon's "Le Stryge," before numbering, on Chinese paper, 85 francs; "L'Arche du Pont Notre-Dame," third state, 70 francs; "St. Etienne-du-Mont," fourth state, 90 francs.

The New Salon opened last week with 537 artists exhibiting 1,236 oils. Of these 32 American painters contribute 72 pictures and 39 British contribute 64. Jean Veber removed his five exhibits because they were not hung to suit him. The Government has purchased Walter Gay's picture, "Intérieur du Château de Courance," from the new Salon.

FORGED REMBRANDTS HERE.

An Associated Press cable from Paris says Henri Rochefort, editor of the Patrie, on writing of the so-called Count de Gatigny, on trial at Tours on a charge of having sold Mrs. Hamilton Paine a number of spurious paintings, warns Americans against buying paintings from pretended ancient but impoverished families.

"Recently," writes M. Rochefort, "a too confiding Yankee invited me to admire a collection of pictures of the 1830 school, which cost him \$160,000, of which not a single one was authentic. We cannot be too careful in warning our American friends against noblemen who offer to sacrifice their precious heirlooms in favor of the purchaser. There are a thousand chances that the Velasquez, the Rubens, or the Fragonard they offer the American buyer has been manufactured in some studio in the Butte Montmartre."

"In the United States alone there are 2,500 Rembrandts, of which certainly more than 2,000 are absolute forgeries."

A further lot of pictures belonging to the so-called Count de Gatigny has come into the hands of the authorities, when the paintings were seized at the De Gatigny chateau, signed by Teniers, Largilliere, Hamilton, Van der Weyden and other noted artists, which, it is asserted, De Gatigny admitted were copies.

The exhibition of selected paintings by American artists, which has been on at the Montross Galleries, No. 550 Fifth Avenue during the week, will be continued there through May 5. Notice will be found elsewhere.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Brooklyn Institute of Arts & Sciences, Eastern Parkway.—Open daily. Admission, Mondays and Tuesdays, 25 cents. Free on other days.

Cottier & Co., 3 East 40th Street.—Barbizon and Modern Dutch paintings.

Durand-Ruel's, West 36th Street.—Paintings by the younger Impressionists.

Ehrich Galleries, 463 Fifth Ave.—Special exhibition of Old Masters.

Engineers' Club, 32 West 40 St.—Loan exhibition of paintings.

Fine Arts Building, 215 West 57 St.—Annual display by American Water-Color Society, to open Apr. 28.

Folsom Galleries, 396 Fifth Avenue.—Special display of Persian miniatures and selected American paintings, to open Apr. 28.

E. Gimpel & Wildenstein, 636 Fifth Avenue.—Portraits by Michael McKelvey.

Hispanic Society of America, 156th Street, West of B'way.—International Medallion Art.

Independent Artists' Display, 31 West 35 St., to Apr. 27.

Knoedler Galleries, 355 Fifth Avenue.—Portraits by J. M. Lichtenauer, pictures by Louis Kronberg, and original drawings by John Eliot.

Macbeth Galleries, 450 Fifth Avenue.—Paintings by George B. Luks.

Woman's Art Club.—Annual display, to open Apr. 28.

Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.

Special exhibition of works by Whistler.

Montross Gallery, 550 Fifth Avenue.—Selected Paintings to May 7.

National Arts Club, 119 East 19th Street.—Paintings by Alfred East.

N. Y. School of Applied Design 160 Lexington Ave.—Works by Women Sculptors to May 7.

Oehme Galleries, 467 Fifth Avenue.—Paintings by John C. Johansen.

Salmagundi Club, 14 West 12 St.—Paintings by Charles Vezin.

Schaus Galleries, 415 Fifth Avenue.—Homes of the Men of 1830, by Alex. Fournier.

Scott & Fowles Co., 590 Fifth Avenue.—Paintings by Harpignies and Weiss.

EXHIBITIONS NOW ON.

Work of Women Sculptors.

Some 115 sculptures by women are now on exhibition in the pretty gallery, on the ground floor of the handsome new building of the School of Applied Design for Women, at Lexington Ave. and 30 St., where they will remain through May 7. Many of the works, which are attractively displayed, have been seen at various exhibitions in New York and other cities during this and preceding seasons and have been noticed before, but these and their fellows will repay further study.

The place of honor in the center has been given to Mrs. Harry Payne Whitney's ambitious but effective model for an Aztec Fountain for the Bureau of American Republics in Washington. Other women sculptors well represented are Caroline P. Ball, with five examples, the best a portrait in relief; Clio Hinton Bracken, with five, all characteristically delicate, dainty and beautifully modeled; Edith W. Burroughs (12), the best her portrait of John La Farge; Harriet Clark (2); Gail Sherman Corbett (5), the best her colossal male and female figure for the

H. S. White Memorial; Martha J. Cornwell (3), the best her portrait relief; A. St. L. Eberle (6), all characteristic and good, if familiar; Sallie J. Farnham (4) the best the Mexican panel for the American Republic Building and portrait of Mrs. Smathers; Laura Garden (2); Frances Grimes (4), the best her portrait bust, and Clara Hill (1).

There are also good works shown by Anna V. Hyatt (5), Grace M. Johnson (1), Carol Brooks MacNeil (12), Olga Popoff (2), the best a statue of the Primitive Man; A. J. Saint Gaudens (9), Bessie Potter Vonnob (5), all most refined and dainty; Enid Yandell (5), the best her fountain, and portrait of Albert Sterner, and Janet Scudder (3), the best her figure of the Sun Goddess.

The display, as a whole, is significant of the surprisingly good work being done by the women sculptors of the country. It has not only much fulfillment, but abundance of promise.

Three Exhibits at Knoedler's.

Louis Kronberg, J. Mortimer Lichtenauer and John Elliott, the last of Boston, are each making exhibits this week at Knoedler's, No. 355 Fifth Ave., which will probably be continued through next week and will close the season. The three exhibits are unusually interesting and are so contrasted in character as to be more worth the seeing. Mr. Elliott shows in the outer gallery upstairs 25 pastel drawings for illustrations of the fairy stories, "The Great Sea Horse," by Isabel Anderson (Mrs. Larz Anderson, of Washington), including a design for a cover in black and white, and admirable three-quarter-length portraits respectively of Mrs. Julia Ward Howe, his mother-in-law, and the late Sam Ward. The drawings are very charming, delicate and delicious in color, and well bring out the charming fancies of Mrs. Anderson. The "Hummingbird Airship" and the "Soap Bubble Air Castle" are especially good. The portraits reveal the artist as a portraitist of unusual ability. Both are painted with sure touch, are true and natural in flesh color and are well drawn and posed. The modeling of the head of Mr. Ward is especially good. The presentment of the venerable and venerated Mrs. Howe is exceedingly sympathetic and an admirable likeness.

Mr. Lichtenauer shows six examples. His work is that of a well equipped and capable painter, even if it does not possess much inspiration. The clou of his display is the three-quarter-length seated presentment of Mme. Bertha Kalich of the New Theatre, painted in a high key and exceedingly well drawn and posed. It is really a piece of decoration more than a portrait and is very dry in color. The best of his portraits is the three-quarter-length of Mrs. Lichtenauer.

Louis Kronberg, the winner of the Longfellow Traveling Scholarship prize of 1894-97, and who is a pupil of the Boston Museum, the Art Students' League, the Julian Academy of Paris, and of William M. Chase, Benjamin Constant, J. P. Laurens and Raphael Collin, makes his first exhibition in New York in the present display and shows 14 canvases, including his well-known "Richard Mansfield as Baron Chevalier" and as "Cyrano"; his "Between the Acts" and the "Dress Rehearsal." Mr. Kronberg is an unusually well equipped painter. He has rarely good decorative feeling and fine color sense and he draws and models skillfully. His large "The Lotos," a full-length figure of an Egyptian model and a smaller quarter life-size study of the same model, entitled "Isis," are, and especially the last, beautiful pieces of decoration. The skillful painting of

the bejewelled diaphanous drapery and of the flesh more than half revealed underneath in his "Isis," make it a remarkable work. No American painter and few European artists, save Degas, can paint ballet girls like Mr. Kronberg, as is evidenced in his "Preparing for the Dance," "The Dress Rehearsal" and "Between the Acts." The canvas entitled "Mending Ballet Skirts" shows close and careful study of Vermeer von Delft and E. C. Tarbell in its painting of reflected light in an interior. There are two unusually beautiful nudes, pearly in color and gracefully drawn. This first exhibition of Mr. Kronberg's in New York is so strikingly good as to make future displays to be anticipated.

Selected Americans at Montross's.

Twenty-two selected pictures by American painters of note make up a late season exhibition at the Montross Galleries, No. 550 Fifth Ave., which will continue through May 5. The display comprises single examples of Childe Hassam, Willard L. Metcalf, Robert Reid and J. Alden Weir, who lately figured in the annual exhibition of "The Ten," each one charmingly characteristic, notably Metcalf's tender and truthful study of summer foliage, "The Green Canopy." Robert Reid's delicate little tonal landscape, "Evening," Alden Weir's "June Landscape," lovely in light and air, and Childe Hassam's "North Shore—Moonlight," rarely beautiful in color.

In addition to these single examples there are four recent works from the easel of W. L. Lathrop, that most simple, direct and forceful of American landscapists, all so true, so charming and beautiful in tone, color and feeling as to surely make him a fitting candidate for the next vacancy in "The Ten." The fine distance in "Early Autumn," and the delicate lovely tints of color in "Early Spring—New Hope," make these the best of his examples. There is a typical Horatio Walker, "Sheep Shearing," a conventional mural decoration, a fragment for a larger decoration entitled "Plenty," rather fine in its masses but somewhat heavy, by Kenyon Cox, two examples of D. W. Tryon, a marine and a little spring landscape, typically tender and poetic, and Gari Melchers' well-known outdoors with figures, "The Arbor."

The three examples of Eduard J. Steichen will provoke much discussion. "The Lotos Screen," presumably a portrait of Mrs. Steichen, is unquestionably strongly painted, but crude and hard in color. There is remarkable color in the weird production entitled "Nocturne after the Storm," but this work needs more study for intelligent discussion than can be given it by one view. "Our Garden at Voulangis," from all accepted art canons, is the only sane picture of the group, natural in color and full of sunlight and air.

Luks at Macbeth's.

George B. Luks, whose virile, if almost revolutionary work, has attracted the attention of the art world strongly the past three years, is showing, through April 27, at the Macbeth Gallery, No. 450 Fifth Ave., 36 canvases, including a few of his earlier works and among the newer ones some recent portraits. The sensational picture of the display is the large canvas entitled "The Wrestlers," most unpleasant in subject and effect, but full of power and evincing good knowledge of anatomy on the whole, although the drawing of the neck of the prostrate wrestler in the foreground with the head turned back to the front of the canvas, makes the beefy, half naked man resemble a pinioned turtle. In the writer's opinion the artist has not advanced

on those delightful truthful and characteristic studies of street life in New York, the dancing girls formerly and more appropriately called "The Spielers," "The Duchess," "The Rice Gambit"—that admirable study of chess players—and "The Sewing Girl." His "Woman and Macaw," with its beautiful color, and good expression, is a variation on an earlier canvas of the same title. There is fine characterization in "The Guitar," "Old Clothes Man" and "Child and Doll." It cannot be said that Mr. Luks is as successful in portraiture as in his figure works of New York scenes. He gets good expression, but all his portraits lack refinement, and while strong, are without that touch of sympathy which a truly successful portrait really requires.

Art at Engineers' Club.

The Art Committee of the Engineers' Club, No. 32 West 40 St., Messrs. J. R. Andrews, E. E. Bartlett and Alexander C. Humphreys, and especially the chairman, Mr. Andrews, who is chiefly responsible for an exhibition of 28 selected modern foreign and American oils, on view by invitation at the Club Gallery through Sunday next, is to be congratulated upon the rare beauty and importance of this display. It is seldom indeed, and, in fact, not since the palmy days of the Union League's Art displays, that pictures of such fine quality are shown in a Club exhibition.

Mr. Andrews has revealed himself through this exhibition to the art public as a connoisseur of unusual taste and judgment. His selections are not only good individually but were so made and have been hung as to form a most harmonious whole. Perhaps the best canvases are the superb Blakelock, "The Gloaming," loaned by Mr. Louis Marshall, the Cazin, "La Maison Rouge," loaned by Scott & Fowles, the Daubigny, a characteristically poetic example loaned by Durand-Ruel and Sons, the William Hunt, "Sand Bank and Willows, Magnolia," remarkably fine in quality, loaned by Dr. Humphreys, the unusual and beautiful interior with figure, entitled, "The Nurse," by Jacob Maris, from Scott & Fowles, the well-known Homer Martin, "The Sun Worshippers," one of the most typical and poetic of his landscapes from Mr. Marshall, the superior and thoroughly typical Monticelli from Mr. Andrews, the large and fine J. F. Murphy, "The Russet Season," the admirable William Sartain, and the charming little Whistler, "Study in Rose and Brown," all from William Macbeth, as also an unusually good George Fuller, and C. W. Hawthorne's "Flora's Daughter," from the same owner.

There are also a fine early example of Troyon from Durand-Ruel & Sons, the unusual joyous Van Marcke, "The Shepherd," from Cottier & Co., and that powerful, mysterious Wyant "No-Man's Land" from D. J. Morrison.

SALT LAKE CITY.

The sale of Japanese art objects, which were sent by the Japanese Government, and recently exhibited here, has attracted much attention. Mr. Shukish Kondo, who is the representative of the Japanese Government, is well pleased at the interest displayed in Japanese art, as well as the prices obtained.

ATLANTA (Ga.).

During the first week in May the Architects League of Atlanta will exhibit a collection of watercolors in Taft Hall. The Art Association will cooperate with the Art League in this exhibition, and every effort will be made to secure success.

WITH THE DEALERS.

By a typographical error the departure of Mr. Roland Knoedler was announced last week for Thursday last. He sailed on April 14 on La Provence. On the same steamer sailed M. Emile Rey of Seligmann & Co.

Mr. Henry J. Duveen sailed on the Lusitania for London on Wednesday last. After a month or so in London he will go to Paris and then take a cure—probably at Vitel, France.

Mr. Felix Wildenstein, of E. Gimpel & Wildenstein, was married to Miss Minnie L. Kridel, daughter of Mr. Martin L. Kridel of this city, at Delmonico's last week, by the Rev. Dr. De Sola Mendes. Miss Henrietta Schilsky was the maid of honor. Mr. Rene Wildenstein, brother of the bridegroom, was best man. A dinner and dance followed the ceremony. Mr. and Mrs. Wildenstein are now on their wedding trip but will return to New York next week and will sail for Europe late in May.

There will be no change this coming week in the exhibition at the Knoedler Galleries, No. 355 Fifth Avenue, where portraits and original pastel drawings for illustration by John Elliott of Boston, portraits by J. Mortimer Lichtenauer, and paintings by Louis Kronberg are now displayed, together with original etchings by Whistler, D. Y. Cameron, Axel Haig and other master etchers—the last in the downstairs gallery.

The sale of the important and valuable collection of American and fine etchings, formed by the late Edwin Babcock Holden, began at the American Art Galleries on Thursday last, with two sessions each day, and will continue, with two sessions every day, at two and eight p. m., through May 5. This will be the concluding sale of the season of the American Art Association. The sale is largely attended by print collectors and bibliophiles from all over the country, and many orders have been received from Europe. It is in some ways the most important, both of Americana and engravings held in this country. It exceeds the celebrated collections of engravings of Dr. Charles E. Clarke, Hampton L. Carson and James T. Mitchell in the number of its individual prints, excessively rare and unique items, and states and variations. The catalogue contains 7,780 numbers. Mr. Holden, who died a few years ago, was at one time President of the Grolier Club, and he bought everything that money could purchase illustrative of the early art of engraving in the United States, so that the material he collected is unrivalled. The New York material is the most valuable, as it embraces nearly 800 lots, including almost all the well-known and sought for rarities, and many unique items in engraved views of New York. Its value has been placed at \$25,000.

The annual exhibition of the Women's Art Club will be held this year at the Macbeth Gallery, No. 450 Fifth Avenue, and will open there on Thursday next, April 28 and be continued through May 12.

An exhibition of Persian miniatures—a remarkable group of these interesting and rare illuminations, will open at the Folsom Gallery, No. 296 Fifth Avenue, on Thursday next, April 28. At the same time there will be shown in these Galleries a group of selected recent pictures by Henry G. Dearth, Louis Paul Dessar and other well-known American painters.

The exhibition of selected works by the veteran Harpignies and by Jose Weiss will continue at the Scott & Fowles Galleries, 590 Fifth Avenue, through the week.

At the Fifth Avenue Art Galleries, No. 546 Fifth Avenue, there will be sales of exceptional interest and importance next week.

The first Gallery is hung with period tapestries; its floors are strewn with harmonious eastern rugs, and it contains old art cabinetry of rare refinement; armchairs upholstered in royal velvet; costly Flemish and Aubusson tapestries; rare old English needlepoint and elegant brocades—placed here and there; tall and graceful Italian torcheres; choice bits of old Wedgwood; Oriental and royal European porcelains, and beautiful old mirrors and sconces.

The second gallery is to become, for the time being, a Gallery filled with paintings and Aquarelles by favorite European and American artists, interspersed with fine bronzes and wood-carvings.

In the third or Main Gallery, both old and more modern Art furnishings and decorations will be displayed.

All the remaining Oils and Water-colors by the late Henry P. Smith will be included in the second Gallery Exhibition.

The sales sessions for the Tapestries, Art Cabinetry, Bronzes, Ivories, Porcelains, etc., will be held Thursday, Friday and Saturday afternoons at 2.30 o'clock, and for the paintings—Wednesday, Thursday and Friday evenings at 8.30.

The entire collection will be on public view Monday next. The sales will be absolute as they are made in estates' closures by order of John W. Rathard executor (for the estate of the late John Miller), and by order of J. M. Stanfield, Esq.

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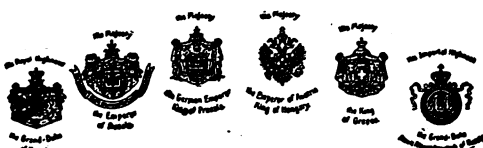
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